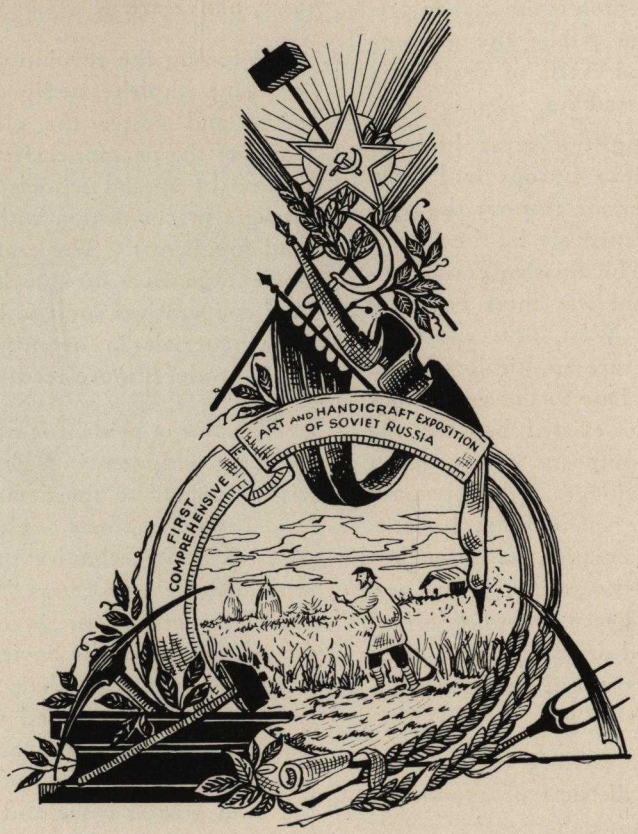
SOVIET
RUSSIAN
ART AND HANDICRAFT
EXPOSITION
GRAND CENTRAL PALACE
NEW YORK
FEBRUARY 1929

Art & Handicraft Exposition of Soviet Russia



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Foreword

The rich variety of Soviet peasant art and handicraft has not yet been discovered to any appreciable degree by the American public. While expositions of the scope of the present one have been held in a number of European cities, and an exhibit of the cultural life of the Soviet Union was held in New York a year ago, the present exposition is the first to present to the American public the amazing wealth of the arts and crafts of the Union of Socialist Soviet Republics.

The U.S.S.R. being the great highway leading from Asia into Europe and from Europe into Asia, her art thruout the ages was influenced simultaneously by the Orient and the Occident. The Russian craftsman-artist adopted all that was most beautiful from both East and West, thus endowing his own art with a rare multicolored and multiformed aspect. Due to the very slight contact that formerly existed between the Russian cities—the outposts of European culture—and the villages, the peasant craftsman, dependent solely upon himself, was able to give his creation an altogether original turn in workmanship, form and color. His product became a work of art as well as a household necessity. The artist became one with his creation; his art was imbued with native vitality.

The new relations existing between the cities and the rural districts of the Soviet Union no longer separate the peasant craftsman from the influence of city life as heretofore, and new tendencies are making themselves felt in the field of creative handicraft, tendencies which will in time give to the Soviet craftsmen's products even greater variation and richer design.

The peasant's art is unique, frequently related to and even surpassing the finest accomplishments of outstanding, cultivated artists in the realm of pictorial and decorative arts. The craftsmanship of these anonymous masters vividly characterizes the deep, artistic elements peacefully agitating the great ocean of popular Russian daily life . . . the peasant artists of the U.S.S.R. serve as both the preservers of an ancient art and the creators of a contemporary, popular, native art.

Following the revolution, the Soviet government wholeheartedly undertook to preserve and foster the elementary creative force of the peasant craftsmen by the organization of special schools and experimental ateliers in connection with museums of art and handicraft. The craftsmen themselves were organized into societies of workmen and cooperatives so as to be able to buy the raw materials in quantity and dispose of their products more readily.

The Soviet peasant is now being provided by his government with new samples and designs adapted to the demands of the home and foreign markets. Through the electrification and mechanization of some of the rudimentary processes of manufacture, which according to government plan will soon be realized, the Soviet peasants will immeasurably improve their technique. These new methods, combined with the peasant's inherent ingenuity and artistry will give to the handicraft products of the Soviet Union an even greater value and endow them with a finer finish.

The importance of handicraft in the everyday life of the Soviet peasant may be surmised by the existence thruout the Soviet Union of about 12,000 cooperative societies with a peasant membership of over 600,000, engaged in peasant home industries.

Peasant Art & Handicraft Department

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PALEKH PAINTING

THE application of an ancient art rich in its own traditions to an entirely new medium and new themes is in itself highly significant and interesting. The craftsmen of Palekh, in the province of

Nijni Novgorod, for centuries engaged in the painting of holy ikons, have now transferred their skill to an entirely different, more modern field.

The master workmen of Palekh, having worked out a native style of ikonography which remarkably mingled the refinements of the Byzantine influence with the vivid colors of the native Volga engravings, handed down the traditions and secrets of their art from generation to generation. The history of this art contains epochs of greatness and decline, conditioned by attempts to graft on it this or that style. During the revolution the art of Palekh painting almost completely died out, only to be reborn in entirely new forms, more vital and immediate, more arresting.

Organized into an artel of about 30 workers, the artists of Palekh made their first attempts at painting on various papier machè articles with remarkable success. Due to the complete lack of demand for the ikons, the subjects of their miniatures became contemporary, worldly, and often purely Soviet in theme, replacing the religious. The new medium and new themes inherently influenced the manner of execution. To the traditional forms new characteristics were added, and the elements of a distinct "palekhsky" style are now discernible. The profound psychological upheaval caused by the revolution is reflected in the creative work of the peasant artists of Palekh, who for the first time have departed from their ancient traditions and stepped out into the broad highway of native, popular art.

In the comparatively short period of their modern work, the Palekhsky artists have already created a long series of beautiful articles, remarkable in their variety and originality and rivalling the finest of the Chinese and Japanese miniatures in the delicacy of their lines and detail work and vividness of colors.

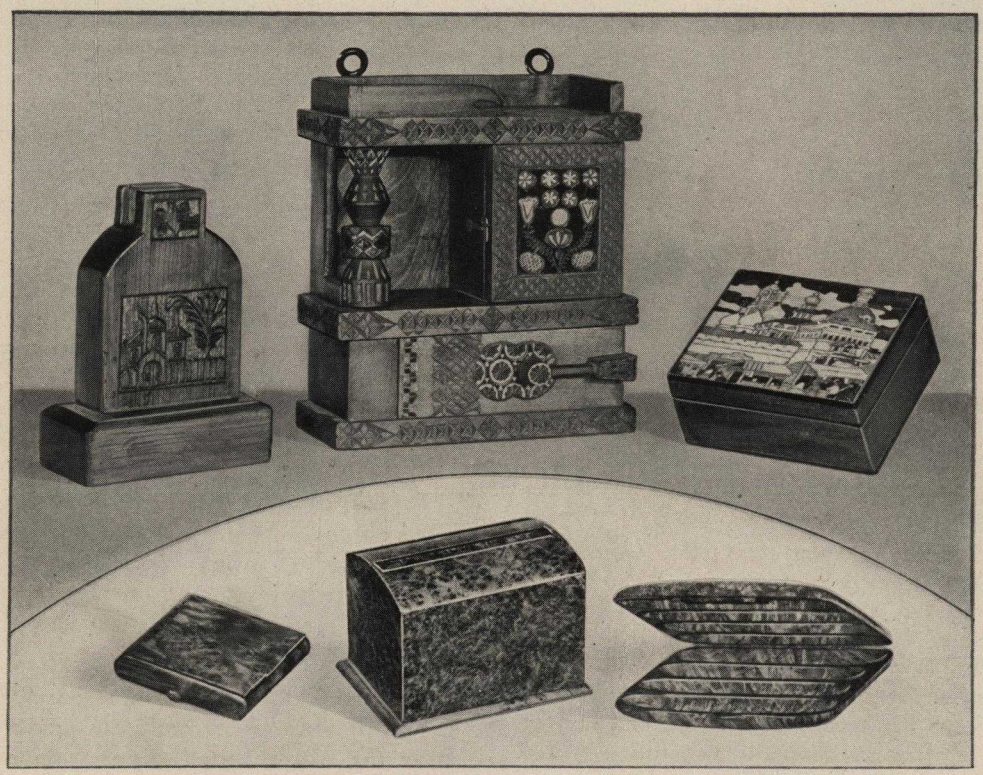
Palekh painting has already become famous abroad, where it has compelled excited admiration at various international exhibitions even prior to the one held in Paris where it received the highest award and was singled out for great praise.

The Palekh artists, of whom barely more than half a dozen are truly outstanding, receive the wholehearted cooperation of the community organizations and of the Soviet government in the matter of constantly improving their technique, and providing for the disposal of their products in the home market.

The art of Palekh painting may be said to be a significant factor in raising the cultural level of the peoples of the Soviet Union.

WOODCARVING

WOOD is the material upon which the native Soviet creative ability is most sharply impressed. Of the many regions where the craft of woodcarving perfection. Especially do the wall cabinets exemplify the efforts of a handful of peasant artists to preserve the original primitive beauty of Russian designs centuries old.



flourishes, none is as outstanding as that of the Sergiev province and the neighboring region of Khotkov. From here come innumerable boxes, vases, platters, small cupboards, furniture, decorations, etc. The products of these craftsmen are rich in their variety of form and design; the ornamentation of these objects evidences a high order of creative imagination, utilizing with great cleverness joint designs of plant and flower motifs and those of wild animals and birds. The work of these peasants has its roots in the distant past, and presents the continuation and development of the best traditions of peasant environmental art.

In the village of Abramzev, in the Khotkov region, a special school of carving is cultivated,—the so called geometric type, which is used on various small objects such as cupboards, boxes and cabinets. This type of carving has reached a high degree of

In another part of the Soviet Union, Semenov, in the Nijni Novgorod province, there is a school of woodcarving which turns out beautifully colored and highly polished articles, such as goblets, large cups, vases, platters, and other such objects.

A special type of woodcarving is that done on burl, called in Russian "kap". The outstanding beauty of this material is the very interesting grain it possesses. Since "kap" is comparatively rarely found, the artisans of Viatka, in the north, use Karelian birch, which is also distinguished for the beauty of its grain. Of this material the craftsmen make beautiful cigar and cigarette boxes and tobacco cases, powder baskets, caskets, and similar objects. Their grace, the inimitable beauty of the medium, their durable construction and simplicity, all combine to make these products unique among carved wooden objects.

CHINAWARE

CONSIDERING that the best of Russian china was before the revolution in a state of decline, the renaissance of the art of china making following the revolution is especially interesting.

Formerly, the Imperial China Works was the only place where china of really fine quality was produced, but solely for the benefit of court followers. The present State China Works, however, threw off these conservative court traditions, and has now become closely allied with what is most progressive in contemporary art.

The products of the State China Works can be viewed as belonging to three distinct periods, the first of which saw the emergence of what is known as the "Soviet Empire" style. This style was evolved under the guidance and influence of S. Chekhonin, one of the outstanding artists of the Soviet Union, who chose for his themes revolutionary emblems and figures, richly designed on platters, bowls, and vases.

The second period, beginning 1921, was characterized by a revolt against the rich ornateness of the "Soviet Empire" style, although the outstanding artists of this period recognized the value of that style in bringing to china a fresh vitality and new revolutionary subjects and ornaments. This second period is perhaps best described as the endeavor to prove that "a chair or table has equal value with a Madonna or some other fetish of art".

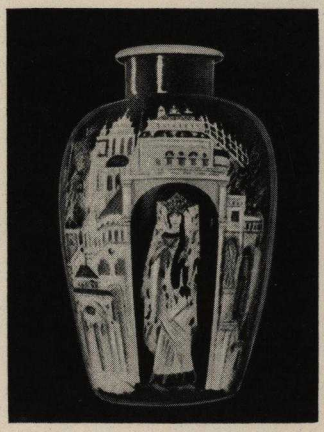
The third period, beginning 1925, saw the return to the imitative realism of S. Chekhonin and his school, modified, however, by the influence of the painters and designers of the second period, which played a tremendous productive role by its emphasis on china in new forms, clear colors and more immediate subjects.

Also within the last ten years there has been fine work done in the field of sculptured china figures, in which the outstanding artist is N. Danko. Among her best work is a clock ornamented with figures of "day" and "night", a chess set in the form of two opposing armies, and contemporary figures such as "The Sailor", "The Longshoreman", "The Working Woman" and others.

The art of china making, its free development at one time hindered by the artificial wants of the nobility, has now become revitalized into a living art reflecting the life of the people and influenced by the same healthy currents reflected in the other arts of the Soviet Union.

POTTERY

EARTHENWARE products are made mainly in Oposhne Palchav, a small village in the Ukraine. Highly interesting vases, pitchers, jugs, platters, bowls, and similar objects of daily use are made here, brightly painted and decorated in the Ukrainian manner.



All these products are made by hand on an earthenware form; only an insignificant number are cast in plaster of Paris forms. The baking is done in a dirt hole surrounded by bricks, except in the cooperative trade school, where due to more favorable conditions, it is done in kilns.

The primitive earth-hole kilns belong to the type of simple furnaces that have no air current; they are built so deeply in the ground that the heat gets lost in drying up the humidity of the environment.

The technical side leaves much to be desired. In some places the potters still cling to the most primitive processes, such as forming the object out of one block of glazed earthenware instead of out of a series of earthen piles, one placed upon the other. It is in this fashion that the potters work in Olentz, in the north of the Soviet Union, where the huge "karass" (amphoras for wine) of the Caucasus are made.

In general the craftsmen-potters, in spite of their imperfect technique, are very well adapted to this art; they have a sure eye, a steady hand, and a well developed sense of harmony of form and dimension.

The successful development of this industry in Oposhne Palchav is due to the richness of the clay found in abundance there; there are approximately 1000 families in this region employed in making pottery, which is disposed of not only in the local market, but also in the cities of the central provinces, in the Caucasus, in Siberia and abroad.

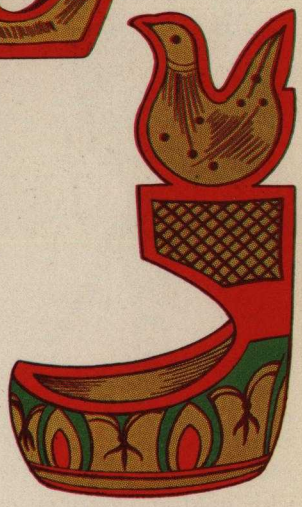
In Viatka, in the North, the peasant craftsmen make many interesting and highly colored toys and animals for the shelf from clay, including figures of local types vividly painted and sculptured in bizarre outlines.

The vases illustrated above are fashioned in a factory, and may be considered in the field of ceramics. The designs used on them have a wider scope and greater significance than those ornamenting the products of the Ukrainian peasants. The designing of these vases and bowls, the motifs for which are both legendary and contemporary, is a highly developed art in which the most outstanding artists of the Soviet Union participate.

LACQUERED WOODENWARE

THE so called "khoklomsky" products of the Nijni Novgorod and Kostroma provinces (lacquered wood-ware) present in themselves a completely unique group of objects in the treasury of Russian art and handicraft. Like other handicraft objects, they belong intimately to the life of the peasant, objects used in their daily existence. But the variety of their form is so infinite and the creative imagination and ingenuity used in their manufacture is so rich that they invite special examination as to their origin and development.

Huge fantastic pails, bowls, spoons, plates, ladles, candlesticks, ash trays, boxes for every purpose, knives, napkin rings, and larger pieces of furniture, such as tables, benches, cupboards, etc.,—all these are painted in various bright colors and covered with a marvelous lacquer which can be rivalled only by the Soviet Palekh and Japanese lacquers. These objects, many of them used for hot foods by the peasants and all of them necessary for their daily existence, not only serve as bright decorations for the home, but also create an appreciation for living beauty.



Since Russian peasant art has not yet been fully studied, one can only guess at its origin; we can only surmise the blending of the different cultural influences of the slavonic and asiatic civilizations which were slowly assimilated for many generations. Some scholars are of the opinion that the art of painting developed later than that of carving the objects, and served to open up a new field of creative art to the peasants.

Characteristic of the khoklomsky painting is the free black line drawn by the steady brush against a background of antique gold, freely blending with bright red tones and leaving a small space for the green and other light shades used in depicting fruits and leaves. The painting is done in several layers, one on top of the other, and is in reality an independent art, apart from the form and carved design of the article painted. This painting is innocent of all themes and of any literary significance. The colors first attract attention to themselves; then one notices the object itself, its form and practicality. Khoklomsky painting has become crystalised into a strict painted form, traditional and classic.

JEWELRY

THE examples of metal work exhibited here may be divided into two distinct groups, one differing from the other in the medium used, method of workmanship and design. To the first belong the black enamelled, metallic objects of silver, inlaid with gold and enamel, etc. The articles in this group are cast in a unique manner; a peculiar method of melting is used, and blackening in the grooves gives the effect of a dull, burnished silver. The motifs of their designs are either taken from ancient fibulas and buckles used in feudal times or represent compositions of flowers.

Specimens *of* Hand Enamelled Silverware

These cast metals are made in the community of Ribnaya Sloboda, in the Tartar Republic, where more than 140 craftsmen are engaged in this industry, most of them organized into an artel belonging to the Tatkustpromsoyus (Tartar Union of Arts and Handicraft). The art is preserved from ancient times; cast buckles and buttons are even now used by the nomadic dwellers of the Ural, Akmolinsk and Semipalatine regions for decorating their national costumes.

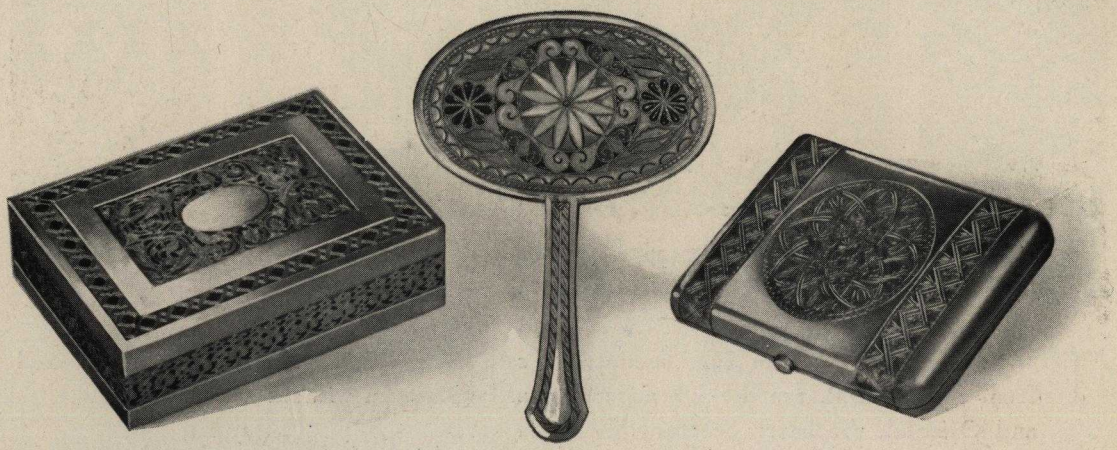
To the second group belong the objects fashioned from precious metals and ivory, made by the Caucasian mountain dwellers of Dagestan and Georgia. In the mountain villages of these countries there are many notable metal workers. Among the more important centers of metal work in Dagestan are the hill towns of Kazi-Kymykh in the Lask region, Chokh, in the Gunibsk region and Kubach in the Kaitag-Tabakharansk region. These towns have been centers of weapon making for many centuries. Even the names of the villages are related to the craft of arms manufacture: Kubach, in Persian "Ziregeran", means "a maker of chain mail",—the habitual armour of the middle ages.

In every sparsely inhabited section of Kubach may be found in homes of craftsmen a collection of ancient objects of art seldom found in museums. The Kubachi began to collect these objects when city dwellers had not yet become interested in them.

The Caucasian mountain tribes, who were practically their whole lives engaged in intergroup civil wars for the protection of their

JEWELRY

freedom, have contributed many beautiful objects of art, almost all of them related to war and armament. These include straight and curved-edge daggers, sabres, flint arms and pistolets, all richly decorated with precious metals and stones.



The Dagestans, whose whole lives are practically spent on horseback, have contributed beautifully ornamented trappings, embossed in silver. Their desire for a handsome mount was so great that they set precious stones in their bridles, whips and other accoutrement.

The metal workers of these regions, accustomed to decorating their weapons with gold, silver, ivory and enamel, preserve to this day the technique and designs handed down for many generations. In the designs the influence of two mingling cultures, the Russian and the Persian, is noticeable. With a primitive technique, these half savage hill dwellers produce magnificent objects of art from the metals they cunningly fashion.

At the American Exposition there are examples of Kubachi handiwork in ivory with inlay of black gold, such as powder boxes, bracelets with black engraving, napkin rings, cigarette cases, umbrella handles and brooches.

In addition to the interesting work of the Dagestan craftsmen there is the work of the Trans-Caucasian goldsmiths. These Armenian artels, "Van", and the Tiflis Technicum, working under the influence of ancient Armenian ornamentation, represent the direct continuation of the Byzantine artistic culture. The Armenian craftsmen take as the basis of their designs the complicated geometrical intertwining designs which decorated the whitestone walls of the ancient Armenian palaces of the 6th and 8th centuries, built by the Byzantines in the Caucasus following the introduction of Christianity.

Each of these three groups differs from the others in technique and scope, and each cultivates its own national and local ornamentation which are the products of native creation, preserving in their original purity all the various ingenious designs.

Unique among Soviet jewelry is the enamelled gold-plated silverware produced only near Moscow. Bowls, cups, pitchers, vases, liqueur sets, and similar articles are beautifully chased and hammered, hand engraved and enamelled. On some objects oxide is used on the designs instead of enamel. The designs are often intricate, having flowers as a base and making a balancing use of animal figures. On some pieces the enamel is handpainted with symbolical human figures. The total effect is one of Oriental splendor, extremely rich in decorative value.

RUGS

Soviet Ukrainian Runners and Oriental Rug

THE two distinct types of rugs coming from the U.S.S.R. are the Ukrainian and Oriental, the latter generally divided into Caucasian and Turkoman. Ukrainian woolen rugs (of heavy linen thread) are woven on a simple vertical frame, and the product is unusually strong and an article of use in practically every Ukrainian home. From Poltava, in the Ukraine, come all manner of floral designs in striking, vivid colors, having the character of panels and very well suited for decorative purposes. From Podolsky province come long runners with primitive designs done in many different kinds of weave, these rugs being closely connected with peasant art, reflecting the life of the artisans.

Of the two types generally classed as Oriental Russian rugs, the Caucasian come mainly from the Armenian part of the Caucasus Republic and Izerbedjan. There are found the Kubinski rugs, of close weave and short nap, with designs of severe straight lines, colored blue, white and red. Kazak rugs, also from the same place, are of large size and long nap designed in dark colors, blue and red predominating. There too, one finds the Karabochki rugs, of fine, delicate Persian designs and gay colors, as well as rugs woven without a nap.

It is interesting to note that the nomadic life of the craftsmen who make the Caucasian rugs is vividly reflected in the exterior form of some of the rug articles woven by them. These craftsmen, who raise large droves of cattle in tremendous and constantly changing pastures, weave small bags for carrying their clothing from place to place ("afrash"), saddle rugs for their horses ("chepraki") and narrow runners ("djijidm") used in strengthening the felt in their tents.

In Turkoman rugs maroon and ivory generally predominate; usually these are of an extremely rich, velvety appearance. The background is almost always of a brownish red, with designs woven in indigo and ivory. The elements of the designs characteristic of the Turkoman rugs are based on the "Salarski Rose"—a traditional emblem of the region of untraceable antiquity, symbolizing abstract beauty. Also, these rugs are animated with designs of mythological origin which through the centuries gradually acquired geometrical proportions.

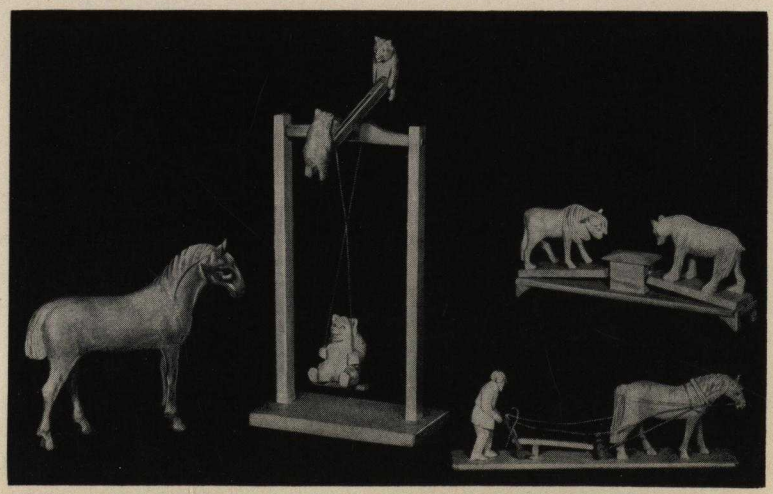
TOYS AND DOLLS

WHETHER it be that infinite variety of animal and human forms carved out of wood in primitive fashion with the sole aid of a simple knife, or the endless collection of collapsible, folding and nested educational toys, or the artistically colored doll ("matrioshka") which contains 23 other dolls within her,—in all these variformed toys the native craftsmanship expresses the reactions of the peasant to his environment.

The primitiveness of some of the carved wooden toys are kin, in the archaicness of their outline, to the toys and sculptures of all barely cultured peoples. Another and later group of toys evidences the emancipation of peasant creation from the enfeebling influences of ancient symbols, the broadening of the artistic environment. The peasant - craftsman becomes the observer and surrenders to the charms of his environment, which provides new motifs and designs. These latter toys, because of the high order of craftsmanship, rightly belong in the field of sculptured figures. Many of the peasant master carvers might, under favorable circumstances, become outstanding artists.

Due to the increased technical development of the Soviet Union, the form of the toys is beginning to change from the static to the dynamic. The immobile toy is being slowly replaced by animated toys which make clever use of blocks, levers and rotary motion.

The Soviet toys are often more than the temporary consolation of childhood; many of them give evidence of rigorous and artistic workmanship.



CARVED IVORY

FROM the islands of New Siberia and the northernmost borders of the asiatic continent, washed by the Arctic Ocean, more pleasing and alive than ivory. Also walrus bone, bluish-white and faintly transparent, is used as a medium for carving.

the last habitats of the extinct mammoths, come the beautifully carved mammoth tusk articles. There the everlasting iciness of the ground is rich with the bones of these prehistoric animals.

The retrieving of mammoth bone is mainly concentrated in the regions of Kalimsk and Verkhoyansk. The work is done largely by the Chukchis and the Yakuts, barbaric Mongolian tribes of Siberia. In Yakutsk, the bone is sorted and, after most of it has been sold for export purposes, part remains to be fashioned by the craftsmen. Practically every sort of object is made of mammoth bone, the color of which, warm and soft, is

The Yakuts and Koryaks are famous for carving themes of a primitive nature, resembling the ideographic symbols found along some of the river cliffs in Siberia. On the handles of these knives, made of mammoth or walrus bone, they depict whole scenes, succinct and laconic, like their primitive language.

All the carvings, which would more accurately be described as engavings on bone, are scenes reflecting their daily life. They depict people in time of struggle; the hunting of deer, the methods of getting fire, neolithic man, figures of the magician-shamans with their drums and prayers surrounded by

CARVED IVORY

dogs and deer in their simple, primitive environment. So as to make their carvings more expressive they rub in black and blue coloring matter, giving them a particularly sharp outline against the smooth, slightly yellow background. The sureness of the eye and the very great powers of observation of these Koryak and Yakut artists, who stand on the lowest rung of the ladder of cutural development, are amazing. In addition to reproductions of familiar scenes, they do general objects. The infrequent ocean liners which come into these inhospitable waters are beautifully copied by them on bone with remarkably exact details.

Another and distinct group of carvers are those of the Archangelsk province, found mainly in the cities of Archangelesk and Kholmogor. The industry there can be traced back to the 12th century when "Fish Tooth" was exported into Tsargrad, Constantinople, Persia and Bokhara.

The walrus tusk was considered a precious ornament on the valuable furs brought from the forests of the north. A large number of antiques of the middle ages are made of walrus tusk as ivory was unknown in Europe until the 15th century. The making of cult objects such as festal goblets from walrus tusk, and later, the making of household necessities, was widespread. At the end of the 17th century walrus tusk was considered so precious a material that the Moscow government announced a government monopoly on it.

Under the Soviet regime courses in tusk carving were given in Archangelsk in 1921, and now there is a special school for master craftsmen in that city. The carvers who stand out because of their skill are few in number. Notable among these are M. D. Rakov, whose bas reliefs and figures on wooden cigarette cases are shown at the American exposition; D. M. Gurieff, V. T. Uzikiv and G. E. Petrovsky whose work on paper cutters in haut relief depicting dogs giving chase, are also on exhibit here.

The carvers of Archangelsk and Kholmogor are known for their beautiful work on small objects such as paper cutters and brooches. On these are carved with great faithfulness of detail and delicate workmanship sleighs with prancing reindeer driven by a Samoyed, incidents of the hunt, and other familiar scenes.

Round statuettes, mainly depicting animal life, are made in the city of Tobolsk in Western Siberia. The art of carving is very highly developed there. Individual figures of foxes, reindeer and bears are carved which show careful observation of the natural poses of the animals, knowledge of their habits and familiarity with their environment.

PRINTED TEXTILES

THE art of making designs on textiles evidently arose as a development of the art of decorating one's flesh—tatooing. The tatooed skin gave way to the hand-decorated primitive clothing. Hand painting continually evolved until it acquired the perfected technique it has reached today.

The high degree of perfection achieved in this art in India, its complexity of technique there and the auspicious conditions for its further development in that country, all point to India as the home of the art of printing textiles. The intimate trade relations between Indian, and Russian and Slavonic merchants, and the importation into Russia of craftsmen in this field helped to give this industry life in a new place.

The designs characteristic of the Oriental cloths, penetrating into Russia, served as motifs for the ancient Russian textiles. Not satisfied with only imitating and adapting the foreign designs, the Russian craftsmen were continually introducing new elements of native creation and design in the decoration of their flaxen costumes. The imported designs were used as a foundation for the new ones.

Because of the complexity of the technique and the time required for preparation, the method used by the Soviet craftsmen in the hand-printing of textiles is practically never encountered elsewhere. Native Russian printed textiles may be divided into two groups, indigo and white, according to the color of the cloth on which the design is painted.

Often the design is put on the material by a process of "reservations",—the protection of those spots which are not to be colored the same as the background by a special coloring matter. The "reserve" coloring is left to dry and the cloth is painted in solutions of the color of the background by multiple immersions. Then the reserve is taken off and the printing is finished. This material is highly valued for the fastness of its colors, which fade neither from light nor washing. It is often used for draperies, upholstery and even for the binding of books. The peasant women use it for their national costumes.

The oldest Russian printing was done with oil paints. The flax oil was boiled by a special method until it reached the desired thickness, becoming a drying oil. The dry paint of the desired color was rubbed in, and the resulting color was rolled on in the forms, placed with the design upwards. The linen was placed on top of the paint-covered form roller,—thus transferring the color to the cloth.

There is also the mechanically printed textiles. These began to be produced at the end of the 18th century, the industry being greatly accelerated by the prisoners of Napoleon's army who remained in Russia and who introduced advanced technical knowledge and western inventions.

The demand for hand-printed textiles is by far the larger because of the unlimited opportunity for the artist to create individual decorative motifs, not limited by the size of the machine. The printing is done on cotton, linen and silks, and even on thin woolen material of a cashmere type.

EMBROIDERY

THE most colorful and outstandingly beautiful Soviet textiles are the embroidered products made thruout the U.S.S.R. Soviet embroideries can be traced back to the period when native Russian ornaments were first beginning to evolve and when it was the sincere expression of the solely artistic needs of the people.

As in every native art, the design, stitch and general workmanship are governed by the district of manufacture. Many of the embroidered products of the Soviet Union are developed in the Central provinces, including shawls of various designs, waists and dresses. These are of sheer material, delightfully fresh and light, with exquisite drawn work. The material is generally white, with the sleeves, cuffs and collar in orange or other contrasting color.

The finest example of vividness of color and artistic workmanship is the Ukrainian embroidery, which, completely free of animal or human figures, is famous for the delicacy of the flowers which are sewn in threads of many hues on linen, silk and other material. One group of embroidered Ukrainian dresses is of white, or natural linen, striking in color combinations. In these dresses, not only is the design itself of interest, but also the unique way it is displayed on the dress. A second group of Ukrainian dresses and blouses are handwoven, semi-finished, colored mainly blue or tan; the intricate weaving makes interesting geometrical designs. These are ready to be cut and sewn to any desired size.

From the Ukraine, also, come the brightly colored runners made of hardy peasant cloth in block designs. In the Southwest, in the province of Podolsk, the embroidery is done in silver, gold, and many colored silk threads on material native to the place resembling cretonne ("bambak") — a heavy, soft material well adapted to embroidery and readily lending itself to purposes of wear as it is durable and washable.

In the northern provinces, the women use as designs a variety of trees, people and animals in the ancient slavonic style; in the embroideries of the Volga regions floral and animal figures are but rarely used. Here the designs are geometric in character.

Soviet silk embroidery is best exemplified in the products of Uzbekistan and Bokhara, in the Turkestan region. The designs are for the most part floral, although often the women use very interesting geometrical designs, which, though simple, give the effect of architectural massiveness.

In the Tartar cities of Kazan and Bakhchisarai elaborate gold thread embroidery is produced by the women. This work is generally put on head dresses—men's as well as women's—and is famous thruout the world for its richness. Especially in Bakhchisarai, the ancient stronghold of the Crimean Tartars, is gold thread embroidery used extensively on hats, towels, scarfs, and leather articles such as colorful boots, pillow cases and novelties such as cigar and cigarette cases.

N.Y. Herald Tribune Jan. 27, 1929

CIGARETTE CASE carved out of old ivory which the Russian peasants dig out of the glacial ice. *Peter Juley & Son*

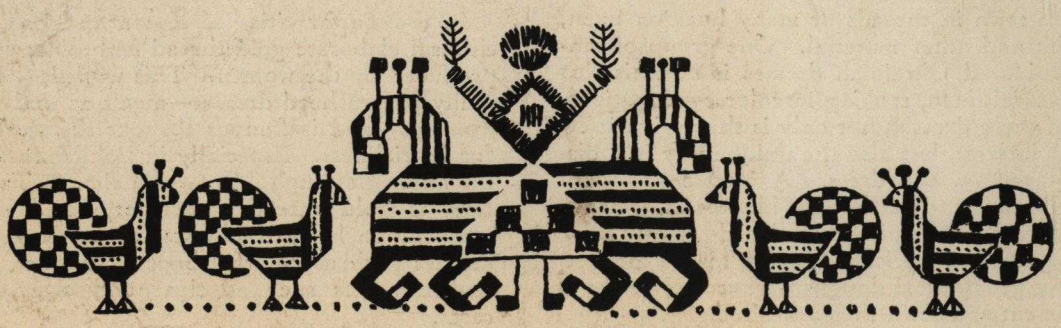
Published by

Peasant Art & Handicraft Department

OF

AMTORG TRADING CORPORATION

NEW YORK



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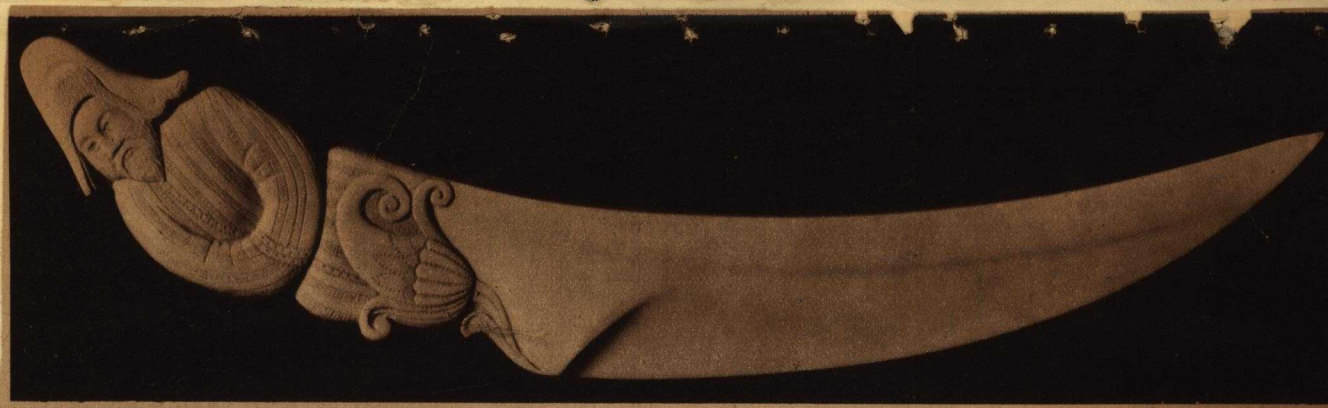

A PAPER CUT
TER carved from
old ivory by on
of the Russia
peasant artists.
Peter Juley & Son.

N.Y. Herald
Tribune Jan. 2
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Left — IVORY
CHESS MEN —
The pawn, queen
king and castl
shown above ar
realistic concep
tions of the carv
er's native sur
roundings.
Peter Juley & Son.